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THE MUSICIAN'S TOUCH.

Among the fads of the present day wherein lies character reading, music, one of the most truthful delineators, has never been touched upon. In the event that graphology or any other of these so-called sciences carry any weight whatever, piano playing takes its stand beside them, or even may be said to take the lead. The bond between the hand and the brain is a very strong one, and is absolutely involuntary; consequently it is not surprising that an imperious, strong nature will assert itself in a firm, decided chirography, and a vacillating and flinid one in a corresponding weak one; even though one does not base conclusions of carelessness upon the uncrossed "t" or the dotless "i," or even upon disconnection of letters in a word, but merely upon the weight with which the pen is laid on the paper and the touches which are unstudied and involuntary, the close student will have some index, and in most cases a faithful one, to the character beneath.

To the instructor in the art of music, however, the character of a pupil is an open book, and not alone of the pupil's but of any musician short of the finished virtuoso, in whose case training and other influences have brought the touch to such a perfection that it has become more mechanical than otherwise, and even there, what is the individuality of a player if not that nature which is strongest in him, and which asserts itself through everything, making him distinct by mirroring the traits of character which are his own and which the years of training cannot subjugate. The player's position at the instrument is the first point worthy of notice, notwithstanding the fact of what the position must be, and if forced upon him by the careful teacher there will lurk in the pose of the head, the position of the shoulders, the hang of the arms, the tendency of the body, the involuntary attitudes, but which to the student on this subject will show

all the degrees of self importance, from the most marked cases of egotism, haughtiness, arrogance and the like, to the most pronounced types of modesty, sweetness and timidity.

Now, to deal directly with the hand. The touch coming from the hand proper comes, in consequence, straight from the brain, and here lies the key to the situation: here the revelation to the holy of holies—to the internal self as it is. It is marvelous to what extent those in crested in this subject can differentiate between the shades of touch, however slight, which demonstrates the impudence of honesty, sentiment or timidity, nervousness (not related to timidity) or irascibility, carelessness or dash. Apathy as a natural consequence is very apparent, as is also that phase of sentiment known as the over-soul, but none of these are pronouncably recognizable as deceit. This characteristic produces a furtive, unsteady touch that s ands by itself.

An example is quoted here in which a teacher says: "I had known Miss for quite a while, and although I pride myself on being a fair judge of human nature from physiognomic traces, distrust had never entered my head. She commenced a course of music with me, and I was absolutely startled to note the degree of deceit which her touch denoted. Turning involuntarily to her face I found corroboration in the expression of her eyes, mouth and chin, and later developments proved the truth beyond a question." The same teacher claims that on asking a pupil concerning his work, she knows how much faith to put in the answer by the degree of firmness in the touch.—*Ex.*

A regulem in memory of Franz Liszt, who died ten years ago, was celebrated in the Catholic church at Bayreuth on July 31. Frau Cosima Wagner, his daughter, observed, the anniversary by a musical soiree at the villa Wahnfried.

MET BY CHANCE.

An amusing story is told of Robert Franz, the famous German song-writer, and another equally celebrated composer. The incident occurred soon after the publication of Franz's famous "Open Letter to Edward Hanstlick," in which he made severe criticism upon some musical work of the composer, Johannes Brahms.

Franz had occasion at that time to take a five or six hours' trip by rail. In the compartment with him was a little man with whom he fell into conversation. The fellow-travelers found each other delightful, and while the hours away in agreeable talk, which did not turn upon music.

When the train reached Franz's destination, he took out his card-case, saying to his companion—

You have made me pass a most delightful afternoon. Allow me to give you my card."

The stranger seemed highly gratified, and offered him his card in return. Each looked at the bit of pasteboard he had received in amusement. The stranger's eyes opened wide at reading the name of his meretricious critic—"Dr. Robert Franz," while Franz himself was equally astounded at reading on the card in his hand, "Johannes Brahms."

There was no time for mutual explanations; but one of the musicians had discovered that, however their ideas might differ from a musical standpoint, they were at least admirable traveling companions, and had found much to enjoy in each other.

Moszkowski's new ballet, "Laurin," was performed for the first time recently at the Opera House in Berlin, and achieved fair success. Moszkowski's music is, as usual, said to be very neat and melodious, especially the dances, but, on the whole, does not reach a high level, and produces no particular impression.



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A STUDY OF TEMPERAMENTS.

Under the above head a writer in the *London Musical Standard* advances some thoughtful remarks. "I have now come to a question which requires a few words," he says. "I can best put it in this form: Does not the very nature of man gradually undergo a change according to the circumstances of his surroundings? It is generally conceded that it does. I know—but such concession is as a rule, too general and too easily granted to carry much weight at any rate, it does not preclude discussion.

A man's moral nature may be modified very considerably if he be permanently associated with those of a lower mind, and, vice-versa, it may be raised to loftier heights if his companions be of finer nature than he. One sees a great deal of things so much among married people, whose minds, if there be any sympathy at all between them, grow so alike that it is very difficult to say which is influenced by the other.

To take even broader grounds, can any of us say that our character has not developed since youth, has not even changed almost radically? I know such change is rather deceptive because one is apt to overlook the fact that genius of such aftergrowth did actually exist, and that the only spring into full life under certain circumstances. Such changes, and such influences on character being admitted, it is no long step to affirming that an artist's temperament undergoes considerable modification by its gradual adaptation to the characteristics of the nation among whom he has spent a large part of his life. That is the modification that has happened to Sarasate, with the happiest results to his art; for beneath the Teutonic calmness and grandeur he has still the charm of his Spanish blood. D'Albert would probably tell you that such a change does take place, but he so violently de-nationalizes his temperament that he is hardly easy in point. Greig is an interesting example: he has his old Norwegian freshness and sadness and grotesqueness, modified by German musical culture obtained at Leipzig. Joachim has never changed; he has lived so much in his native country that he can play who, after all, closely resemble the German composers. Then Dvorak has assumed his own nationality in music to almost cosmopolitan complexity, with at present, a slight tinge of American savageness of feeling. Paderewski, like Liszt before him, is a Parisian Pole, one of the best combinations of nations for artistic purposes. Among composers, Meyerbeer and Wagner stand foremost as examples of national temperaments modified by surroundings. Wagner especially cannot be called German, for he had the masterfulness and reflective poetic spirit of the nation of his birth, but he was enormously influenced by his Parisian experiences, so that his music may be claimed as an unaltered expression of German character, as Schumann's and even Brahms' can be.

An interesting example of almost pure national feeling is at present to be found in the playing of young Poeska, the Hungarian violinist. He is, at sixteen, entirely Hungarian, and he cannot play Bach without translating him into his own native language: it is very interesting, but it is not Bach. Of course, in the case of a nationalistic or universal, as is Paderewski, and he will be all the greater artist for it. I have put down these reflections because it seems to me in answering the question of whether a nationalistic or universal, the fact that men are greatly impressed by their surroundings, and by their culture, is not sufficiently taken into account. The music of a man is as absolutely national composition or national playing when composers and executive artists find so much of their culture in hands other than those which gave them birth.

This year's performances of Nibelungen trilogy at Bayreuth have resulted in a considerable deficit, which it is hoped will be made up by the Parsifal performances next year. The membership of the Richard Wagner Society has fallen off from 8,000 to 3,000.

HERR MORIZ ROSENTHAL.

We take pleasure in presenting to our readers the portrait of Herr Moritz Rosenthal, the distinguished pianist, who will be heard this season at Entertainment Hall, where he gives two recitals—Monday evening, Dec. 7th, and Wednesday afternoon, Dec. 9th.

Herr Rosenthal is only thirty-six years of age, and was born at Lemberg. He is an example of the endurance of the prodigy, for as early as his fourth year he showed unmistakable musical ability, and when ten he played in public, performing Chopin's E-major and two variations, with Mikulski, who was his master. In 1873, his parents settled in Vienna, and the young pianist studied under Rafael Joseffy. In his fourteenth year he gave his first concert in Vienna, and he subsequently went with his parents to Belgrade and Bucharest, where he was seen by the Roumanian king. In the same year (1876) he accepted Liszt's invitation to pay a visit to Weimar, where he stayed for two years, after which appearing in Potsdam and St. Petersburg, where he made a great sensation.

modesty, and the palm may be yielded to him, be it worth what it may. The tone he produced was simply prodigious, yet it must be admitted, that it seldom or never duplicated itself. He is not without difficulties of the work, though increased in several ways, particularly by the terrific pace at which the Fugale was taken, seeming nothing at all to his hands, and, as a matter of course, his performance called forward uproarious applause."

The *Daily Telegraph*, of the same date, said:

"Mr. Moritz Rosenthal, of whom the world of music has been talking for many years, made his first appearance before an English audience last evening. His coming was anticipated with great interest, and he was the object of any man, concerning whom Rumour's tongues all vogue the same tone of fervent imagination and unstinted praise. It may have been a somewhat of a disappointment by the new-comer's personal appearance, which does not approach the ideal. He looks like a man of great interest, but he is not a very certain thing, does it with as little 'loquace' as possible and goes his way. For once the truth, in rolling across Europe, gathered nothing less than a reputation, since it is correct to say, that this performer carries higher than he ever stood the standard of executive skill. If there be, to alter a familiar quotation, than highest height, a higher still, it is upon the higher that Mr. Rosenthal stands. He has immense power, without apparent effort in proportion; his accuracy never fails; his rendering of the most brilliant passages is marked by just gradations of tone and emphasis; and when in the midst of executive difficulties, he seems able to concentrate himself on whatever of greater artistic consideration they involve."

TO FIND THE KEYNOTE OF AUDITORIUMS.

In an article in the *American Review of Science* Dr. Ephraim Cutter gave the following directions for ascertaining the keynote of auditoriums.

I. Sing the major scale of C—up in rostrum position facing the audience or empty auditorium. Use care to sing each note with the same power, that is, with a median voice uniformly as to loudness. Then observe which note is more resonant than any other note (only, if the observer sings, let him or her not get excited). This note is the keynote. Test by singing this note near a piano with diaphragm raised. If the piano answers back better to this note than any other note (for the chords and overtones will be heard), it is the key-note.

Take an instrument of the violin family so that one of the open strings will be in the supposed key-tone; then sing it and the instrument will respond audibly.

II. If an organ is present play the scale of C natural on the pedal diapason alone, giving each note an equal force. Observe which note is most resonant and this note will be the

key-note, "to be tested as above."

III. Or play the major scale on an open piano and note carefully the effect. When the keynote is struck, there will be a liquid reedy tone uniting an organ and piano.

IV. Another way, practiced by Senator W. M. Stewart and (it is said) by Cicero, is to station a man in the other end of the hall, and have him raise and lower his hand accordingly as the voice rises and falls, but keep stationary when the voice is best audible, and the speaker then voice the key-note. The Senator who tried this, however, said he did this not knowing the rational, and Cicero's was probably in the same condition.

When the key-note is struck, the writer tells he has struck the keynote is to observe the effect upon the audience and himself. The most common keynote of auditoriums is C. He usually begins in that key. If it is the keynote, only three or four words will suffice as to the audience, which shows by attitude and nodding of the head what is said. Three or four words suffice to the speaker, because he finds that he speaks with ease and feels his voice to impinge on the audience. If he does not find these results, his pitch is raised or lowered till he obtains them.

HERR MORIZ ROSENTHAL.

In the meantime his general studies were not neglected for he attended the State Gymnasium in Vienna for nearly two years; passed his "maturity" examination, and went to the lectures of Zimmermann, Bruchmann and Hanslick, who have continued his pianoforte studies with the greatest energy, and after a retirement of six years at Vienna, in 1882 again appeared in public, and his marvelous performances won him the talk of all classes of musicians.

From that time his career has been one long triumph, and in Berlin, Dresden, Cologne, and in all parts of Austria and Germany, his performances have aroused the greatest enthusiasm. In 1888 he gave over a hundred recitals in America, and since 1890 he has been heard in every European center, including London, always the last to be visited by virtuosi.

Of his Robinstein said: "I never knew what technique was until I heard Rosenthal." Hanslick, the famous German critic, called him "a pianoforte conjurer," while another well-known critic called him "a 'gioglisto among the young pianists."

The *London Times*, of June 11th, said:

"Moriz Rosenthal is said to hold the record of vir-

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THOMAS M. HYLAND, EDITOR.

OCTOBER, 1896.

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PIANO TREATMENT.

There are a great many counsels given about the care of the piano; but a piano expert says that it is out of the question to lay down arbitrary rules on this subject. The climate, the location of the house, and the position in which the piano stands, have much to do with its management.

It must be borne in mind that too great heat and dryness are more injurious to a piano than the moderate dampness it is likely to be subjected to in any ordinary dwelling. If the sounding board gets too dry it is likely to crack; then the piano is a hopeless wreck. Too much moisture makes the keys stick, and rusts the strings; but this is nothing as bad as too much dryness.

Some experts recommend keeping a growing plant on the piano; but this has objections, as the pet might be easily upset, with a rather disagreeable, if not dangerous, result.

The best idea is to keep the piano as far away from the heater as possible in winter, and not too near an sun-exposed wall in summer. Pianos may stand by an outside wall if they are not allowed to come in contact with it, and if the circulation of air in the room is reasonably good. When it is said that a piano must not stand against an outside wall, it means that the instrument should not come in direct contact with any conductor to the outer world.

Pianos should be kept as much as possible from dust, and it is of all things important that small articles and scraps of all sorts be kept out of it. In many houses it is customary to lay wraps, work, and some kinds of odds and ends on the piano. Some come in, down goes a bonnet, shawl, gloves, etc. When the things are taken up, a pin may fall in upon the sounding board; and some day there will be a clatter and a buzzing, and some one must come to see what the matter is. Musical instruments were never made for wardrobes or other storage purposes.

To have the piano at its best, keep it covered, if it is covered at all, with a felt spread, and do not leave it exposed continuously. It should be opened every day at least, so that the keys may not turn yellow. Wipe the top of the piano with a cloth that will not be brushed down into the works. Pianos should never be banged. There is a great difference between the sensible, commonsense, experienced people and children: give a piano and the vigorous treatment of an expert. A skilled player rarely does any harm to a musical instrument, however forcible his action may be.

Keeping a piano in good condition is a comparatively simple thing, provided one remembers the few "do's" that are required.

DEATH OF P. G. ANTON.

In the death of P. G. Anton, which occurred on the 2nd ult., St. Louis has lost one of her foremost musicians. Many of the younger generation of musicians will have cause to remember him for his valuable teachings.

Mr. Anton was at one time one of the most prominent piano and music dealers here. He was born in Pittsburgh, Pa., where he taught music. On March 21, 1839, at Kadelburg, Hesse-Darmstadt, he was the son of a prominent musician.

He emigrated to this country in 1850, and settled in Pittsburgh, Pa., where he taught music. On August 18, 1858, he married Miss Eliza Hufschmidt, and one year later removed to St. Louis where he has since resided. His family are a composer and at a grand concert given at Music Hall May 30, this year, his compositions were the only ones played.

The best known of his compositions are "Des Flambeaux," symphony from "History of Poland," large, to memory of Kosciuszko; "My Jewel," serenade for violin solo and a gallop. He was a member of Iaska Lodge of the Freemasons, Alpha Council, No. 1, Legion of Honor, Standard Lodge, No. 80, A. O. U. W., Paragon Lodge, No. 3068, Knights of

The funeral took place at his late residence, No. 1320 Chouteau avenue, and was attended by a large number of musicians, members of the Freemasons, Social Seagranger, Alpha Council, Legion of Honor, Standard Lodge, A. O. U. W., and Paragon Lodge, Knights of Honor. Rev. C. F. Starke conducted the religious services. The body was incinerated in the Missouri Crematory. The pall-bearers were Ernest Krueger, Franz Bausmer, Louis Hummerach, George Herich, Louis Mayer, John Boehmer, Emil Meyseburg and George Eusinger, all associates of Prof. Anton. A quartet of French horns rendered music at the crematory.

Mr. Anton leaves a widow and four grown children, all of whom are musicians of ability. We extend our sympathy to the family in their hour of bereavement.

MENDELSSOHN'S PIANO PLAYING.

Clara Schumann gives the following views upon the pianoforte playing of Mendelssohn, who was equally an artist upon that instrument as he was great as an organist: "My recollections of his playing are among the most delightful things of my artistic life. It was to me a shining ideal, full of genius and life, united with technical perfection. He would sometimes take the tempo very quick, but without the prejudice of the music. It never occurred to me to compare him to virtuosos. Of mere effects of performance he knew nothing—he was always the great musician—and in his playing he was always the great musician. He never enjoyed of the music. He could carry one with him in the most marvellous manner, and his playing was always stamped with beauty and nobility. In his early days he had acquired perfection of technique; but latterly, as he often told me, he hardly ever practised, and yet he surpassed every one. I have heard him in Bach and Beethoven, and in his own compositions, and shall never forget the impression he made on me."

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Next year the centenary of Schubert's birth will be celebrated at Vienna. There will, of course, be an exhibition, and already about six hundred objects, directly or indirectly associated with Schubert, have been realised. Doubtless there will be many performances of Schubert's works.

MAJOR AND MINOR.

Henri Cain, the fiance of Emma Calve, is the librettist of Massenet's new opera, "Ciadrella."

Mrs. Corinne Moore-Lawson, the well-known contralto, intends residing permanently in New York.

Humperdinck's latest baby opera, "The King's Children," will be one of the earliest novelties of the next opera season at Munich.

The music teacher of Japan is always either a lady or a blind man, who has received a musical degree. Vocal and instrumental music are always taught simultaneously.

Mr. Charles H. Galloway, of St. Louis, was accorded the honor of playing with M. Gullmait, the eminent organist of Paris, at a concert given at Mendon recently.

Miss Nellie Paulding and her pupils gave a very interesting recital recently at her residence, 3085 Lucas Ave., where Paulding gives special attention to technique and expression.

An old bellringer at Fressingfield, England, has just received from Queen Victoria her portrait for having rung the bells on every anniversary of her birth since she ascended the throne.

Paris has a society, the Schola Cantorum, for the propagation and purification of classic music. M. Alexandre Gullmait is the president, and is an enthusiast in the work of "restoring" ancient musical MSS.—no sinecure, by the way—and freeing them from the "silly and hideous mutilations," to which good St. Joseph Andrieu, the noted organist of St. Genois de Sales, calls attention with tears in his eyes.

It is announced that Albani is to make a tour of the United States and Canada, beginning in the early fall, with Mr. Braxton Smith, Mr. Lempriere Pringle, and Miss Bosouse Langley, violinist, and some local contraltos. Mme. Albani sails from Europe early in November.

The first part of the programme will consist of operatic arias and songs, and the second part of a concert rendering of scenes from well-known operas.

Sixty-one different operas were produced in Vienna during the last season. The three novelties which attracted most attention were Massenet's "Kavarsac," Krenzl's "Evangelina," and Goldmark's "Crickets on the Hearth," an opera which was also very successful in Berlin, and will doubtless go the rounds of Europe next season. Goldmark has already set to work on a new opera. He is a clever but eclectic composer, and his operas, as "The Queen of Sheba" and "Merlin" show, lack those qualities which insure them a permanent place in the repertory. His orchestral works have a more enduring value.

Many musicians can play a Liszt rhapsody or a Beethoven sonata clearly in time, and with seeming accuracy; yet there is a great difference between their playing and that of an artist. What is the trouble? The amateur plays notes; the artist music. The former fails to realize the art value of those little things expressed in the notation, as exact note values, phrasing, slurs, staccato, legato, shading, etc., while the latter not only observes them, but much that is real between the lines. The lack of effectiveness in the amateur's playing is largely due to the fact that his mind is taken up with reading the notes, and in a nervous effort not to break down, while the artist has a mind free from all of this, and a sensitive and refined imagination, with deep emotional feelings controlled by a trained intellect which gives shades of expression never dreamed of by the amateur. The amateur who is well trained not only has all of this drilled into his hand, but his mind holds the art-impulse of the touch, and expresses effect and color. He has been trained to a critical appreciation and cognizance of all that he hears in the playing of an artist.

John Feld, the popular dealer in pianos and organs, is offering at his store, 1514 South Broadway, a stock of instruments that is not surpassed in grade or reasonable price. Those who are looking for a good piano at a moderate price will do well to call upon Mr. Feld before purchasing elsewhere.

Mr. Rudolph Aronson has concluded, by cable, negotiations long pending, for the appearance in

America (after an absence of seven years) of the celebrated pianist, Teresa Carreno.

During her absence abroad, Madame Carreno has played in nearly every musical city, and with her accustomed success. She will arrive in New York January 5th, and will make her reëntree before a metropolitan audience at the Philharmonic Society Concert, Carnegie Music Hall, January 8th, 1897.

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SIXTH, OLIVE AND LOCUST.

EUROPEAN ENDORSEMENTS.

The *London Lancet*, of March 29th, says editorially:—"Antikamnia is well spoken of as a pain reliever in the treatment of neuralgia, rheumatism, headache, etc., etc. It is not disagreeable to take, and may be had either in powder or tablet form, the latter being made in five-grain size. It is described as not a preventive of, but rather as affording relief to, pain. By the presence in it of the aniline group, it exerts a stimulating rather than a depressing action on the heart and the system generally." The concise endorsement of the *Edinburg (Scotland) Medical Journal*, which appeared in a recent issue, is equally interesting:—"Antikamnia is one of the many coal-tar products which have lately been introduced into medicine in Scotland. In doses of three to ten grains, according to age, antikamnia acts as a speedy and effective reliever of pain."

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EDVARD GRIEG.

I

STABBE-LAATEN.

Humoristischer Tanz.

Op. 17. No. 18.

Many of Grieg's piano compositions, though gems, are too short for concert performance. The editor of this suite has selected from the best of these short pieces such as could be welded into one whole, and placed them in the order that would afford the best contrasts and most artistic effects. This suite can therefore be played as a whole, or its component numbers may be played separately, as each is complete.

SUITE PREMIERE.

Allegro. ♩ = 104.

The musical score consists of three systems of music, each featuring a treble and bass staff joined by a brace. The key signature has one sharp (F#), and the time signature is 2/4.

- System 1:** Starts with a piano (*p*) dynamic. The right hand plays eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. Pedal markings are present below the bass staff.
- System 2:** Features a crescendo leading to a fortissimo (*f*) dynamic. It includes various articulations like accents and slurs. Pedal markings continue throughout.
- System 3:** Continues the piece with complex rhythmic figures in both hands, maintaining the forte dynamics and frequent pedal use.

At the bottom of the page, there are two short exercises labeled A and B, each showing a bass staff with a specific fingering pattern (e.g., 1-3-1-3-2-3) and the instruction "or thus." Exercise A includes a tempo marking of 128.

First system of musical notation, measures 1-8. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 9-16. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 17-24. Treble and bass staves with various fingerings and dynamics.

Fourth system of musical notation, measures 25-32. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 33-40. Treble and bass staves with various fingerings and dynamics.



SOLFAGER UND DER WÜRMERKÖNIG

Op. 17. N^o 12.

Andante. 100.

pp *mf* *dim.*

pp cresc. *f rit.* *dim.* *pe rit.*

N.B. The P^s signifies Ped.

741 - 6



RE-SELIED.

Op. 17. N^o 13.

Moderato. $\text{♩} = 100.$

or $\frac{3}{4}$

Sheet music for "RE-SELIED." (Op. 17, N^o 13), Moderato, $\text{♩} = 100$. The score is written for piano (p) and includes various musical notations, including dynamics (p, f), articulation (accents), and pedal markings (Ped.). The piece is in 3/4 time and consists of five systems of music. The first system begins with a piano (p) marking and includes a forte (f) marking later. The second system includes a piano (p) marking. The third system includes a forte (f) marking. The fourth system includes a piano (p) marking. The fifth system includes a piano (p) marking and a "sempre ritardando." marking. The score is marked with various fingerings and includes a "Ped." marking at the end of the piece.



TANZ AUS JÖLSTER.

Op. 17. N^o 5.

Allegro con fuoco.



Moderato e marcato. ♩ 112.



8 *meno mosso.* ♩ = 160. *slucc.*

più mosso.

Coda.

8 *or*

sempre string. *Presto.*

3

CARL SIDUS.

N.B.

N. B.

Musical score for "N. B." in 3/4 time. The score is written for piano (p) and includes a crescendo (cresc.) marking. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#). The score is divided into measures by bar lines. The bass line includes fingerings (1, 2, 3, 4, 5) and a "N. B." (Nota Bene) instruction.

N. B.

N. B.

N.B.

N.B.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of two systems. The first system has two measures, and the second system has two measures. The piano part features a melody with various ornaments and dynamics, including a key change to G major in the second measure of the first system. The voice part has lyrics written below the notes.

 rf (Key of G) rf

f

f

A

1

1

1

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, often using chords. The score includes various musical notations such as notes, rests, and bar lines. There are also some performance markings like 'f' (forte) and 'p' (piano).

N. B. Carefully change the fingering as indicated. 1668-3

1668-3

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N. B.



N. B.

N. B.



N. B.



N. B.

N. B.
1668-3

Fine.

Here the quarter note is equivalent in value to the dotted quarter note in the preceding parts. (♩ = 100 = ♩.)

5

The Girl I left behind me.

♩ 100.

First system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat (F) and a tempo marking of *♩* 100. The music consists of eighth and sixteenth notes with various fingerings indicated above the notes. The bass staff has a similar rhythmic pattern.

Drum.
Do not let the fingers lie on the keys after the notes have been struck. The fingers must be promptly withdrawn otherwise the drum effect will be spoiled.

Second system of musical notation. Treble and bass staves. The music continues with eighth and sixteenth notes. A first ending bracket is shown above the treble staff, leading to a second ending. Fingerings are indicated throughout.

Third system of musical notation. Treble and bass staves. The music continues with eighth and sixteenth notes. A crescendo marking (*cresc.*) is placed above the treble staff. Fingerings are indicated throughout.

Fourth system of musical notation. Treble and bass staves. The music continues with eighth and sixteenth notes. A forte marking (*f*) is placed above the treble staff. Fingerings are indicated throughout.

Fifth system of musical notation. Treble and bass staves. The music continues with eighth and sixteenth notes. A piano marking (*pp*) is placed above the treble staff, followed by the instruction "gradually softer." The system ends with a first ending bracket leading to a second ending. Fingerings are indicated throughout.

FANDANGO.

SPAIN. ~~~~ SPAINIEN.

Moritz Moszkowski Op. 23 No. 3.

Molto vivace ♩. 96.

1480-4

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Musical notation for a piano piece, featuring six systems of staves. Each system consists of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *Ped.* with a star symbol. Fingerings are indicated by numbers 1-5. Some measures are marked with a bracket and the number 8, suggesting an 8-measure phrase. The piece concludes with a final measure marked with a double bar line.

Ossia.

Musical score for a piano piece, labeled "Ossia." at the top left. The score consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The music features complex rhythmic patterns, including triplets and sixteenth notes. Pedal markings "Ped." with a star symbol are placed below the bass staff in various measures. The first system includes fingerings like "2", "4", "2", "5", "3", and "Ped. *". The second system includes "Ped. *", "Ped. *", and "Ped. *". The third system includes "Ped. *", "Ped. *", "Ped. *", and "Ossia." at the end. The fourth system includes "Ped. *", "Ped. *", "Ped. *", "Ped. *", "Ped. *", "Ped. *", and "Ped. *". The fifth system includes "Ped. *", "Ped. *", "Ped. *", "Ped. *", "Ped. *", "Ped. *", and "Ped. *". The score ends with a double bar line.

First system of musical notation, featuring treble and bass staves. Pedal markings (Ped.) are indicated below the bass staff.

Second system of musical notation, continuing the piece with intricate harmonic structures. Pedal markings (Ped.) are indicated below the bass staff.

Third system of musical notation, including first and second endings. It features dynamic markings like *ff* and *mf*, and a tempo change to *v. h.* (very high). Pedal markings (Ped.) are indicated below the bass staff.

1430 - 4

SEVILLE.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Secondo.

Moritz Moszkowski Op. 12, No 2.

Moderato. 132.

The musical score is written for piano and consists of six systems. The first system includes a 'Moderato. 132.' marking. The score features various dynamics including piano (p), forte (f), and crescendos (cres.). Pedal markings (Ped.) are present throughout. The piece concludes with a 'Fine.' marking.

SEVILLE.

3

Edited by Kullak.

SPANISH DANCE.

SPANISCHER TANZ.

Moritz Moszkowski Op. 12. No. 2.

Moderato. ♩ = 132.

Primo.

p con sentimento.

Ped.  Ped.  Ped. 

l. h.

f marcato un poco.

sfz *sfz* *sfz* *sfz* *p* con sentimento.

Ped.  Ped.  Ped.  Ped.  Ped. 

crés.

Fine.

Ped.  Ped.  Ped. 

Secondo.

Musical score for piano, labeled "Secondo." and "1399. 4". The score consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The music features various musical notations including notes, rests, and dynamic markings. Pedal points are indicated by "Ped." and asterisks. The third system includes the instruction "con fuoco". The fourth system has a forte "f" marking. The fifth system has a fortissimo "ff" marking. The sixth system ends with a "Fine" marking. The page number "4" is in the top left, and "1399. 4" is at the bottom center. The instruction "Repeat from the beginning to Fine." is at the bottom right.

Musical score for Primo, page 5. The score consists of seven systems of piano music, each with a treble and bass staff. The music features complex fingerings, pedaling, and dynamic markings. The first system includes a "Ped." marking. The second system includes a "Ped." marking. The third system includes a "Ped." marking and a "con fuoco" marking. The fourth system includes a "Ped." marking. The fifth system includes a "Ped." marking. The sixth system includes a "Ped." marking. The seventh system includes a "Ped." marking and a "Repeat from the beginning to Fine." marking.

SPANISCHER TANZ.

Moritz Moszkowski Op.12. N° 4.

Allegro comodo. ♩ 112.

Secondo.

18 N. B. The *Ps* signify *Ped.*

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14025

• **Pre** •

VALENCIA.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski. Op. 12. N^o 4.

[illegible]

N. B. The P^8 signify Ped.

1402-4

18

Musical score for "Secondo" (Second Part). The score is written for piano and includes six systems of music. The notation is in bass clef with a key signature of one flat (B-flat). The score features various musical notations including chords, single notes, and rests. Pedal markings ("Ped.") are present throughout the piece. The score includes dynamic markings such as *f* (forte), *sf* (sforzando), and *ff* (fortissimo). The score also includes performance instructions such as "cres." (crescendo), "risoluto." (resolute), and "Repeat from the beginning to Fine." The score is numbered 1402-4.

Primo.

25

3

f

ff

risoluto. ff

Ped.

1402-4

Repeat from the beginning to Fine.

YEARNINGS.

(SEHNSUCHT.)

A. Rubinstein. Op. 8. N^o 95.

Moderato. $\text{♩} = 84$. *appassionato.*
 2. morsch - ten Bret - tern gebt mir nur ein schwa - ches, schwänkes Bóot,
 Günt mir gold - ne Ta - ges - hel - le, öff - net mir des Ker - ker's Schloss,

1. Give me days of gol - den glo - ry, And my dun - geon o - pen wide,
 2. in the hull all bat - ter'd Of a ves - sel tempest - toss'd;

Moderato. $\text{♩} = 84$.

2. des - sen Se - gel von den Wet - tern tausend - fäl - tig sind be - droht; In die Wo - gen will ich
 1. ei - ne Maid gebt mir zur Stel - le und mit schwar zer Mäh'n' ein Ross, Lass mich ein - mal durch die

1. And the fairest maid of sto - ry, With a black maned steed to ride: O'er the leas let me go
 2. Let the sails in shreds be tat - ter'd, And the bark giv'n o'er as lost: Leaping 'mid the wild com

2. sprin - gen, un - ver zagt und oh - ne Leid, in die Wo - gen will ich sprin - gen un - ver -
 1. Au - en sau - send sprin - gen auf dem Ross, lass mich ein - mal durch die Au - en sau - send

1. spring - ing, Springing on my jet - black steed, O'er the leas let me go springing, Springing
 2. mo - tion, With no fear and with no stay, Leaping 'mid the wild commo - tion, With no

2. sagt und oh - ne Leid, in die Wo - gen will ich springen mit dem Mee - re standhaft
1. spre - gen auf dem Ross, lässt mich ein - mal auf den Au - en - Le - ben, ach, und Freiheit

1. on my jet-black steed, O'er the leas let me go springing, Life and free-dom to me
2. fear and with no stay, Leaping mid the wild commo-tion, I would wres-tle with the

2. rin - gen und mit der Un - end - lich - keit, un - verzagt und oh - ne Leid.
1. schau - en, die ich sel - ten nur ge - noss, lasst mich sprengen auf dem Ross!

1. sing - ing, Songs I've yearn'd for in my need, Springing on my jet - black steed!
2. o - cean, With its end - less might at play, With no fear and with no stay.

allegro.

al tempo.

f

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

1. 2. Mit ver-

2. Place me

2. Place me

2. 3. Ge - bet mir ein Schloss mit Zin - nen, wo in Gür - ten grün und hell'

molto mosso.

3. Give to me a pa - lace state - ly, Wherefrom trees and trell - is tall.

molto mosso.

mf

3. blüht die Schat - ten - reb, und drin - nen springt im Mar - mor - saal der Quell. Lasst ihn rau - schen, lässt ihn

3. Sha - dy vines droop down se - date - ly, Fountains leap in marble hall. Let them prat - tle and keep

dtm.

3. spie - len, bis der Schläf - fer kommt ge - mach, lässt ihn rau - schen, lässt ihn spie - len,

3. leap - ing, Till soft slumber holds me fast; Let them prat - tle and keep - leap - ing,

eres.

3. bis der Schläf - fer kommt ge - mach, lässt ihn rau - schen, lässt ihn spie - len, lässt ihn

3. Till soft slumber holds me fast; Let them prat - tle and keep leap - ing, Cool air

rit.

mf rit.

DINAH'S BARBECUE.

3

John W. Boone.

Allegretto ♩ - 84.

Ped. *Ped.* *Ped.* *Ped.* * *Ped.* *


Ped. *Ped.* * *Ped.* * *Ped.* *

Ped. *

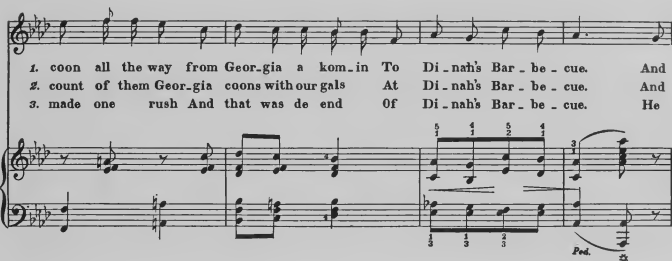
Ped.

1. I hab something good to tell you boys I know you'll say I'm right, Dare's
 2. So the night came on an we all went down A fee - lin migh - ty gay; A
 3. Soon de mu - sic stopp'd and the light went out And the ra - zors begin to fly, A

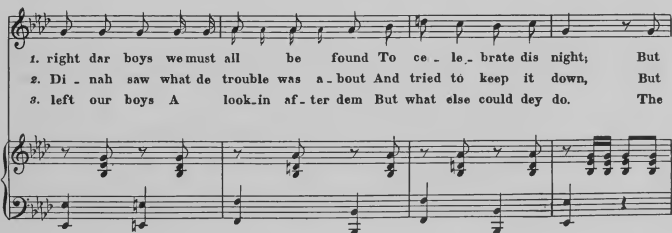
1. gwine to be a bar - be - cue At Di - nah's house to - night, And she
 2. sup - per was so good, dem mu - sic so sweet We danc'd till al most day. And we
 3. big coon stood up with one in each hand Says 'I'll hab dis gal or die. So you



1. wants us all be shu' and kome And bring our best gals to, Fo'dares
 2. might a danced on till broad day light But trouble be gin to brew, On ac-
 3. boys look out fo I am a comin, Make room fo me and Sue" Den he



1. coon all the way from Geor-gia a kom.in To Di-nah's Bar-be-cue. And
 2. count of them Geor-gia coons with our gals At Di-nah's Bar-be-cue. And
 3. made one rush And that was de end Of Di-nah's Bar-be-cue. He



1. right dar boys we must all be found To ce-le-brate dis night; But
 2. Di-nah saw what de trouble was a-bout And tried to keep it down, But
 3. left our boys A look.in af-ter dem But what else could dey do. The

Chorus.

try and keep our tem-pers down Or else ther'll be a fight. For they've
 our boys said them Georgia coons Would hab to leab de town.
 Geor-gia swell had gone with de belle Of Di - nah's Bar - be - cue.

mf

Ped.

done give a no - tice Dat dare's gwine to be a ball, A - pos - sum sup - per

mf

to Wid a roas - ted lam and good old ham At

Di - nah's Bar - be - cue.

Break down.

1469 - 4

Repeat from

THE JOLLY PICNIC.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. $\text{♩} = 88$.

Key of G.

CRANC.

Key of D.

1. Fine.

2.

1663-2

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Repeat from beginning to Fine,
without repeating the first part.

BETHOVEN CONSERVATORY.

The Bethoven Conservatory, Messrs. Walduer and Epstein, directors, began its regular session with its usual large number of pupils. Few musical institutions in this country are as successful as the Bethoven Conservatory. Its teachers are prominent musicians, and hundreds of its pupils occupy enviable positions throughout the country.

The Bethoven Conservatory occupies its own handsome building at 23rd and Locust street. The distinguished directors, Messrs. Walduer and Epstein spare no efforts in their work.

HOW TO AVOID COLDS.

Many people have the misfortune, either from want of a judicious direction of their personal habits or from constitutional or inherited tendencies, to be peculiarly prone to "taking cold." The convenience, discomfort and danger of such a tendency are considerable, and the subjects of it will doubtless find it worth their while to try a remedy given by a correspondent in a contemporary.

He describes how, for many years, his occupation took him to crowded night meetings, where the air was not merely vitiated, but poisonous, and the heat was intense. He would often rush out of the meeting lashed in perspiration into the chill air of a winter night, but never took the slightest cold. He attributes this immunity entirely to the practice which he invariably adopted.

At the first touch of cold air he took a deep inspiration and then held his breath for half a minute, in the meantime waving his arms as fast as he could. During that half minute the pores of the skin were closed against the chilling atmosphere, and by the time the lungs called for reinvigoration the body had had considerably cooled and the risk of the chill was over.

He recommends the practice to public speakers, vocalists, entertainers, and others who are obliged to frequent unduly heated and badly ventilated rooms. He suggests that the efficacy of this plan may be more readily realized by recalling to the fact that so long as the breath is held the skin is absolutely impervious to the sting of a bee.

Fritz Geib, the favor to violinist, will be heard this season at the Century Theatre. Mr. Geib is a thorough and successful violinist and receives pupils a la carte, \$3.50 office street.

A new vocal star, **Mlle. Mara D'asty**, has arisen in Italy. It is thought that she is destined to become the successor of **Mme. Patti**.

Giovanni Franchi, who for many years occupied the position of secretary of **Adelina Patti**, died recently at Milan. He was seventy-five years of age. He was originally a professor of belles lettres. As an intimate friend of **Garibaldi**, **Mazzini** and **Carnegie**, his political and literary movement of 1848 in Italy. He associated himself with **Mme. Patti** nearly twenty years ago.

If you can convert an enemy into a friend, you have gained a wonderful strength. But whether you can win him or not, you can use him to your advantage, even in what he says or does through hatred and spite. Goethe says, "I have always paid attention to the merits of my enemies and found it an advantage."

A society has been formed in Florence for the purpose of reviving the obsolete lute, which once was as common as pianos are to-day. The plan will meet with little favor, not only because we have better instruments to-day, but because lutes are very difficult to play. A Hamburg critic once declared that a lute player who lived eighty years would have spent sixty in tuning.

A table of the salaries received by the Metropolitan artists in this country, as compared with the emolument given them in their own homes, has recently been published. The figures are interesting. Here are a few:

	London	New York
Jean de Reszke.....	\$340	\$1,250
Edmond de Reszke.....	300	800
Verdini.....	300	800
Melba.....	500	1,500
Calvé.....	500	1,500
Verdini.....	300	800
Ramsey.....	300	800
Saville.....	100	300
Totals.....	\$2,700	\$7,150

MAE ESTELLE ACTON.

Miss Acton needs no introduction to the public at large, as her marvelously beautiful voice and her charming stage presence have delighted thousands of people in all the larger cities of the United States. She has attained a position in the musical world as artists, many years her senior, would be happy to occupy; her unswerving devotion to her art paying the way to success.

The press voices only one sentiment (that Miss Acton is an artist of untrifling genius and a lady of rare culture and refinement. It is with pleasure she renders her services for concerts, operas, recitations, light teas, musicals, etc.

The New York World says the following:

"Miss Acton's singing was a revelation. Her pure, sweet voice soared and trilled like the song of a happy bird. Her staccato notes especially being sung with a perfection of intonation and finish which is simply marvelous."

The Chicago Morning Times says:

"Miss Acton was the vocalist at the banquet of the Apollo Commandery in Masonic Temple. She sang the famous aria of 'La Traviata' and gave a brilliant rendering of the Shalov song from 'Dinoah' and in each displayed histrionic talent and culture of a high order. She has a pure high soprano voice and clear and beautiful diction, and her phrasing and interpretation of the selections was of the highest degree of intelligence. Every true Miss Acton appreciates she emphasizes her claims."



MAE ESTELLE ACTON.

to the highest position among our vocal artists. The Chicago National College of Music, with which she is so prominently identified, were fortunate in securing her, but she is so talented a singer and teacher for the school."

Being associated with eminent artists—pianists, violinists, cellists, organists, string quartets, etc.—Miss Acton is prepared to furnish whole programmes or a part, as may be desired. Her repertoire contains excerpts from all the well-known operas, choiced ballads, songs, arias, song recitals and scenes from operas (in cost. me).

It is generally agreed that if Tausig, who originated the plan of forming Wagner societies to collect funds for Bayreuth, had not died so young (like Schubert, he succumbed to typhoid fever), he would have been Liszt II. A Dresden paper states that the sole surviving member of the Tausig family is a sister of the pianist's mother aged seventy-five.

Another notable instance of musical transmission is the singing of M. Dayron's new opera, "Hélène," from the Grand Opera, Paris, into an electroneophone in a London theatre. The electroneophone, so popular in Europe, is still comparatively unknown in this country.

MAJOR AND MINOR.

Herz Mottl organized at Karlsruhe a very interesting cycle, included, to a certain extent, to show the development of opera during the past 150 years, from the pre-Rossinian composer Paisiello to Wagner.

The series is as follows: Paisiello, "Le Serre fatale paterna"; Gluck, "La Regina di Magico"; Haydn, "Lo Speziale"; Mozart, "Il Flauto magico"; Grétry, "Le Diable à quatre"; Rossini, "Piquei Savatelli"; Cherubini, "La Lo-anda porphese"; Weber, "Aul Hassan"; Donizetti, "L'Elisir d'amore"; Bellini, "Le Tre sorelle"; "Diamant"; Wagner, "Tannhauser"; "Lohengrin," and "Die Meistersinger."

Mr. James E. Healy, of Lyon & Healy, one of the most progressive young men in the piano trade, will be married to Miss Mary Louise Kane, the accomplished daughter of Mr. Charles Kelley, head of the house of Wm. Knabe & Co., who returns from his holidays in Europe next week.

An equally important announcement in connection with the above is that Mr. Healy will withdraw from Lyon & Healy, with whom he has been actively engaged for the past 15 years, and move to Chicago to make his residence in Baltimore, and assume a position on the executive staff of Wm. Knabe & Co. As Mr. Healy's long and successful career at the piano-forte side of the great business with which he has been connected, he will have enlarged opportunities to realize his long-cherished desire to get up by the house of Knabe, whose watch-word is progress.

Truly, an eventful career was that of the late Frederick William Niechoj, whom two continents know almost solely through his song, "Kathleen Mavourneen"—a life story which in its called-out phases reveals that of a wandering ballad-monger of olden times.

In the course of his four-score-and-ten years of wandering, he was by turns an actor, a musician, a singer, a singer, a foundryman, a journalist, a composer, a conductor, a soldier, and a teacher. He played the fiddle in the Drury Lane orchestra; he served before the mast on a coasting schooner; he sang in the choir of St. Paul's Cathedral and Westminster Abbey in London and at St. Paul's Church in Richmond, Va.; he was a soloist in the musical comedy "The Accompanist" at the funeral of William IV., and those of the coronation of Queen Victoria. He conducted the old Astor Opera House, New York; he shouldered a musket in a Richmond regiment and fought for the stars and bars, and he composed volumes of ballads.

And after it all, he died with poverty staring him in the face. A fine example for the Philistines to mortify upon!

In the management of rapidly moving machinery, a musical ear which quickly detects variations of pitch, and therefore of speed,—for the pitch of the sound depends on the speed,—is of considerable use. A farmer with a good ear can detect at once if the threshing machine is improperly "fed" for the speed increased, and the sound it emits is of higher pitch, when an insufficient amount of corn is supplied. And in the same way, an electrician can tell if an electric motor is running at its due speed. With a musical ear the electrician can tell whether the musical notes emitted by perussing the chest; and the potter more easily separates the sound from the unsmoothed ear. It is a point whether the musical ear is naturally the better readers and speakers; but there is no doubt that they improve more quickly when taught elocution, for they can appreciate the pitch of their own voices, and a correct pitch is a good ear includes an acute appreciation of time or rhythm.

Moritz Rosenthal, the piano virtuoso, who makes a tour of the United States the coming winter, has been "commemorated" by a play before Queen Victoria and the Prince of Wales at Balmoral Castle during the visit of the Czar and Czarina of Russia. Rosenthal is composing a musical comedy which will be interwoven the English and Russian national airs.

"Home, Sweet Home," Payne's song, was originally a number in his opera, "Clari, the Maid of Milan," produced in 1823. It has since been copied in the first year of its publication. This was an enormous circulation in those days. Mr. Payne's melody is in the hands of many. The melody is said to be a Shetland folk song, but this has never been proven, and it is believed by many that Payne composed the music. Others give the credit to Henry Bishop.

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